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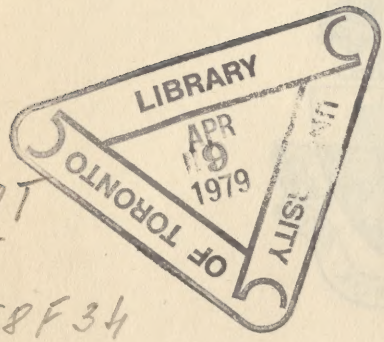
UNIVERSITY OF TORONTO

CALENDAR

FACULTY OF MUSIC

1942-1943

THE UNIVERSITY OF TORONTO PRESS



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STAFF

1941-1942

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**On leave of absence.*

All communications should be addressed to the Secretary, Faculty of Music, University of Toronto.

DEGREE OF BACHELOR OF MUSIC

The degree of Bachelor of Music (Mus.Bac.) will be conferred by the University of Toronto upon students who complete the requirements as prescribed in this curriculum.

Admission Requirements

A candidate for admission to the First Year in the Faculty of Music must have completed the sixteenth year of his age on or before the first of October of the year in which he applies for admission.

He must also submit his application for admission to the Secretary of the Faculty of Music at as early a date as possible and not later than September 20th, together with a certificate of good character, a certificate of successful vaccination, the Ontario Secondary School Graduation Diploma in the General Course, the Ontario Grade XIII certificate and the Grade IX practical certificate of the Toronto Conservatory of Music, or equivalent certificates, showing that he has completed satisfactorily and obtained the required standing in the following subjects:—

Secondary School Graduation Diploma

No subjects are definitely prescribed.

Grade XIII

English
Two of French
German
Greek
History
Italian
Latin
Science (Physics and Chemistry)
Science (Botany and Zoology)
Spanish

Toronto Conservatory of Music

The Grade IX practical certificate in any subject; this includes Grade II and Grade III Theory.

By order of the Board of Governors, every candidate for admission must submit a certificate of successful vaccination with his application.

A candidate who has met the admission requirements outlined above and who holds the diploma of Associateship of the Toronto Conservatory of

Music will be admitted to advanced standing in the Second Year, provided he has passed the necessary theoretical examinations, including the Grade V Counterpoint of the Toronto Conservatory of Music.

An undergraduate of another university may be admitted to advanced standing on such conditions as the Senate on the recommendation of the Council of the Faculty of Music may prescribe. An applicant for admission to advanced standing must submit with his application for admission (1) an official transcript of his record in the university from which he wishes to transfer showing in detail the courses which he has completed with his standing in each; (2) a certificate of honourable dismissal; (3) a certificate of successful vaccination; and (4) a calendar of the university giving a full description of these courses.

Registration

Every student shall, in each year of his course, register with the Secretary of the Faculty of Music not later than the first of October.

After the first of October registration can be effected only by petition to the Faculty and on payment of a fine of One Dollar a month for each month after October.

Courses of Instruction

The University offers the following courses of instruction which are given at the Toronto Conservatory of Music:

I

Four lecture courses in Ear Training, History of Music, Score Study, and Musical Form, given by members of the staff of the Toronto Conservatory of Music. (See the Year Book of the Toronto Conservatory of Music.)

II

Tutorial work in Harmony, Counterpoint, and Elementary Fugue, as prescribed in the First and Second Years, given to classes of four by a member of the staff of the Faculty of Music. Two hours a week. For students of the Third Year an additional hour is provided in the Easter term for the study of Orchestration.

Subjects of the Annual Examinations

In order to qualify for the degree of Bachelor of Music, the candidate must pass the examinations of the First, Second and Third Years, the subjects of which are as follows:

First Year

1. Harmony in three and four parts.

2. Counterpoint in two and three parts. No three part counterpoint with combined species will be required, but candidates will be required to add one part to a Canto Fermo in the fifth species, and to write double counterpoint at the 15th.

3. The History of Music from the rise of the Flemish School to the death of Bach and Handel, and excluding composers who died at a later date. In awarding marks, the examiners will require not only accuracy of statement, but some literary style.

4. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

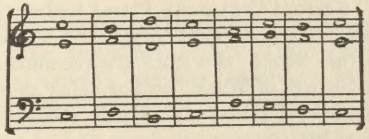
Tallis: Lamentations, Part I (Oxford University Press)

Bach: Suite (Sonata) in G major, No. 1, for Cello solo (any standard edition)

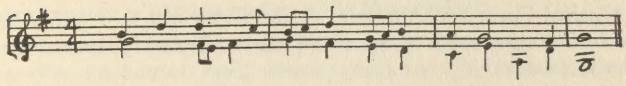
Lawes: Comus—A Masque (Vocal score—Novello)

Candidates will also be given two tests in musical dictation: (*a*) eight bars in three part counterpoint in the first species; (*b*) a short test in two parts of a contrapuntal nature. The following examples indicate the approximate degree of difficulty:—

(a)



(b)



Second Year

1. Harmony in not more than four parts, including simple part-writing for voices and for string quartet.

2. Counterpoint—strict and free in not more than four parts. Free counterpoint will include simple contrapuntal treatment of a given hymn-tune.

3. Double Counterpoint at the octave, 10th, 12th and 15th. Canon in two parts at the octave, with an independent part. Fugal exposition in not more than four parts to be written on a given subject.

4. The History of Music subsequent to the time of Bach and Handel, including composers whose deaths occurred at a date later than 1760, and

earlier than 1910. In awarding marks, the examiners will require not only accuracy of statement, but some literary style.

5. Musical Form and Composition. The simple forms and analysis of the musical sentence. Candidates may be required to extend a given phrase to form a complete sentence written in pianoforte or vocal style.

6. A *viva voce* examination at which the candidate will be asked questions of a general nature, and covering in particular a knowledge of the following scores:

SCHUBERT: Song Cycle, The Winter's Journey—First ten songs (Schirmer, or any standard edition)

MOZART: Quartet in B flat (The Hunt—KV458)—(Miniature score—Boosey, Hawkes)

MENDELSSOHN: Variations Sérieuses for Piano (any standard edition).

THIRD YEAR

1. Harmony in not more than five parts, including some original work.

2. Counterpoint in not more than five parts.

3. A fugue in not more than four parts for strings or voices, to be written in the examination room.

4. A general survey of the History of Music from the earliest times to the present day. Candidates will be required to study Dyson's "The Progress of Music" (Oxford University Press) and at the annual examination to write an essay based on some subject, specified by the examiners, and dealt with in this book. Students are recommended also to study H. C. Colles' "The Growth of Music" and as many as possible of the scores listed therein; also Oxford History of Music (Oxford University Press). (See also list on page 12).

5. Musical Form and Analysis. Candidates will be required to bring to the examination room copies of the scores selected for special study (see section 7).

6. Orchestration.

7. A *viva voce* examination at which the candidate will be asked questions of a general nature, and in particular required:

(*a*) To show a critical and analytical knowledge of the following scores:

SPEAIGHT: Shakespearean Sketches for String Quartet, Part I (Boosey, Hawkes)

IRELAND: These Things Shall Be (Vocal score—Winthrop Rogers)

BRAHMS: Symphony No. 3, in F major (Miniature score—Boosey, Hawkes, or any standard edition).

(*b*) To play any one of the preludes and fugues from Bach's "Wohltemperirtes Klavier", selected by candidate.

(*c*) To transpose a simple piece at sight.

(*d*) To read at sight from a full score of a date not later than Mendelssohn.

(*e*) To modulate at the keyboard.

Tests equivalent to (*b*), (*c*) and (*d*) will be arranged for singers or players upon orchestral instruments.

8. Each candidate shall submit an original composition of a length sufficient to occupy not less than fifteen minutes in performance. This may be *either*:

(*a*) A work for Chorus and String Orchestra (to which the candidate may, at his own option, add wind instruments) containing a substantial proportion of contrapuntal writing, and some writing for solo voice or voices; *or:*

(*b*) A string quartet in three movements, at least one of which shall be written in Sonata form.

The work must exhibit structural independence and artistic interest and will not be regarded as sufficient solely on the ground that it is free from technical errors.

An exercise that has once been submitted and rejected may not be submitted a second time in amended form unless the Faculty shall have expressly permitted the incorporation, in a new exercise, of a portion of a previous one.

(*c*) In lieu of the above composition, candidates may present a thesis of not more than five thousand words on some subject connected with musical history or criticism, the subject to be submitted to and approved by the Faculty of Music at the beginning of the academic year.

In awarding marks for this thesis the examiners will require that it show not only accuracy of statement but some literary style.

The composition or thesis must be sent to the Secretary of the Faculty not later than the first of April, accompanied by a declaration that it is the candidate's own unaided work.

Candidates for the degree may defer presenting this composition or thesis until a subsequent annual examination, in which case the fee for the examination shall be ten dollars ($10.00).

(*d*) Candidates who hold Licentiateship diplomas of the Toronto Conservatory of Music will not be required to submit an exercise or a thesis.

Conditions for Academic Standing

To receive credit in any subject of any year, a candidate must obtain at an annual or supplemental examination at least sixty per cent. of the examination mark; to be granted second class honours, he must obtain at least seventy per cent, and for first class honours, at least eighty per cent.

To obtain standing in the First Year, a candidate must, at an annual examination, receive credit in all, or all but one, of the subjects prescribed in that year.

To obtain standing in the Second Year or the Third Year, a candidate must, at an annual examination, receive credit in all, or all but one, or all but two, of the subjects prescribed in each year.

Examinations

The annual examinations will take place in Toronto during the month of May.

Supplemental examinations will be provided in September for candidates who are conditioned in subjects of the First and Second Years. No supplemental examinations will be provided in September for candidates who are conditioned in subjects of the Third Year.

Applications for the annual examinations must be sent to the Secretary of the Faculty before the fifteenth of March, and for the supplemental examinations before the first of July.

Copies of former examination papers may be bought at the University of Toronto Press.

Fees

(Cheques should be made payable to the University of Toronto)

Students in the Faculty of Music are required to pay fees to the University Bursar, according to the following schedule:

Payable on or before October 15th

Annual Registration	$25.00
Annual Tuition—Course I	5.00
*Annual Tuition—Course II	
First Year	75.00
Second Year	75.00
Third Year	85.00
Admission to the First Year on other than Ontario certificates	5.00
Admission to Advanced Standing	10.00

*This fee is required only from those students who are in attendance on Course II at the Toronto Conservatory of Music.

Payable on or before March 15th

Annual Examination	$10.00
Supplemental Examination	10.00
Degree of Mus. Bac. (Third Year only)	20.00

Payable on or before July 1st

Supplemental Examination	$10.00

Suggested List of Text-Books

Rudiments and Harmony:

Musical Rudiments—Leo Smith (Boston Music Co.).
Elementary Harmony, Books i, ii and iii—Kitson (Oxford University Press).
The Evolution of Harmony—Kitson (Oxford University Press).
Harmony, Parts i, ii and iii—Anger (Boston Music Co.).
Contrapuntal Harmony—Kitson (Oxford University Press).
Modern Harmony—Eaglefield Hull (Augener).

Counterpoint:

Counterpoint for Beginners—Kitson (Oxford University Press).
The Art of Counterpoint—Kitson (Oxford University Press).
Modern Academic Counterpoint—Pearce (Winthrop Rogers).
Contrapuntal Technique of the Sixteenth Century—Morris (Oxford University Press).
Applied Strict Counterpoint—Kitson (Oxford University Press).

Double Counterpoint, Canon and Fugue:

Primer of Fugue—Higgs (Novello).
Studies in Fugue—Kitson (Oxford University Press).
Double Counterpoint and Canon—Bridge (Novello).

Form and Composition:

Structure in Music—Morris (Oxford University Press).
Musical Composition—Stanford (MacMillan).
Composition—Corder (Curwen).
Analysis of Bach's 48 Preludes and Fugues—Iliffe (Novello).
Sonata Form—Hadow (Novello).
Preparatory Exercises in Score-Reading—Morris & Ferguson (Oxford University Press).

Orchestration:

Choral Orchestration—Cecil Forsyth (H. W. Gray Co.).
Orchestration—Cecil Forsyth (MacMillan).
Project Lessons in Orchestration—Heacox (Ditson).
Orchestration—Gordon Jacob (Oxford University Press).

History:

Summary of Musical History—Parry (Novello).
Evolution of the Art of Music—Parry (Keegan Paul).
The Growth of Music, Books i, ii and iii—H. C. Colles (Oxford University Press).
Music and Musicians—Lavignac (Henry Holt).
Modern Musicians—Hadden (T. M. Foulis).
Grove's Dictionary of Music and Musicians (MacMillan).
Oxford History of Music—6 Vols. (Oxford University Press).
Music of 17th and 18th Centuries—Leo Smith (Dent).
Opera—E. J. Dent (Penguin series).

Candidates are not restricted to the above list, which is only suggested. The paper work is judged irrespective of any particular author or school.

DEGREE OF DOCTOR OF MUSIC

Candidates registering for the degree of Doctor of Music must be Bachelors of Music of this or some other recognized university of at least one year's standing. The Secretary of the School of Graduate Studies will accept registration on or before the first of November.

The requirements are two: a written and oral examination (See paragraph 1 below); a musical exercise (See paragraph 2 below). The exercise may not be submitted until after both written and oral examinations have been passed.

1. The written examination will include Harmony, Counterpoint, (in not more than eight parts), Fugue, Musical Form, Orchestration, and Musical History, of a more advanced character than that of the Mus. Bac. examinations. The oral examination will include questions of a general nature besides questions relative to the critical and analytical knowledge of the following scores:

BEETHOVEN: Fidelio (Vocal Score—English and German words—Novello).
PALESTRINA: Stabat Mater (any standard edition).
WALTON: Symphony No. 1 (Oxford University Press).

2. The exercise may be in the nature of one of the following:
   (a) A cantata—this to include an overture, choruses, parts for one or more solo voices, and full orchestral accompaniment.
   (b) A work for full orchestra in cyclic form.
   (c) An orchestral tone-poem.

The exercise must be of appropriate length and should require at least 30 minutes in performance. It must be submitted not later than the 15th of March.

3. The examinations will take place in Toronto at times to be fixed by the Senate. The candidate will be allowed to repeat those papers in which he does not reach the required standard, provided that the number of those papers does not exceed three.

Applications accompanied by the proper fee must be transmitted to the Secretary of the School of Graduate Studies before the 15th of March.

The fees are:

Registration	each year	$ 5.00
Examination		50.00
(Reading of exercise	$25.00)	
(Written examination	$25.00)	
Degree		25.00

ENROLMENT OF STUDENTS

Summary

1941-1942

Bachelor of Music

First Year	5
Second Year	15
Third Year	13
Total	33